

stabile

Art

{stay'-beel}

A stabile is a stationary abstract sculpture or construction, often on a monumental scale. The artist Jean Arp coined the term stabile to describe such works by Alexander CALDER, thereby opposing them to Calder's other MOBILE, or suspended moving, sculptures. Calder first exhibited his stables at the Galerie Percier in Paris in spring 1931. His Whale (1937; Museum of Modern Art, New York City) is a typical example. A number of other sculptors, such as Anthony CARO, George RICKEY, and David SMITH, developed their own versions of the stabile.

Harry Rand

Prints of art
oil
pastels
Acrylics
Fiber
watercolor

cartoon (art)

In art the term cartoon (from the Italian cartone, or "cardboard") refers to the transfer the outlines of a pictorial conception to the surface on which the work has been used in the preparation of paintings, tapestries, stained glass windows, important in the technique of FRESCO PAINTING, in which the execution of the work is completed before the surface of damp plaster has dried. Michelangelo employed this technique in his series on the ceiling of the SISTINE CHAPEL.

Before the 15th century in Italy, preliminary contours were drawn directly on the surface. In the Renaissance, fresco cartoons were usually executed on either light cardboard or paper, which was then transferred onto the plaster ground with an iron stylus. This procedure left the original drawing on the paper. Cartoons are also sometimes transferred to paintings by means of pouncing, a form of stenciling in which the outlines of the drawing are pricked with a needle and the perforations are dusted with powdered chalk or color on the painting surface. The perforations are dusted with powdered chalk or color on the painting surface. Squaring is used when the scale of the cartoon needs adjustment. A grid is drawn directly over the cartoon and a corresponding grid is then placed on the painting surface. Stained glasswork, cartoons often serve as patterns, with individual pieces of glass cut to fit the design. In modern tapestry making, cartoons are often placed beneath the loom to serve as a guide for the weaver.

Because cartoons are essentially work drawings, often damaged during the process of execution, they are usually destroyed after being used. As a result, a few major cartoons have survived. Notable exceptions are Raphael's remarkably complete cartoons, executed in the Vatican Museums (c.1515; Victoria and Albert Museum, London) and a rare Michelangelo cartoon (c.1511; Museo Nazionale di Capodimonte, Naples) of the soldiers in his Crucifixion of St. Peter (1545-50; Pauline Chapel, Vatican). Cartoons continued to be used, especially for mural paintings, until the late 19th century. Thereafter, with the advent of modern art and a greater emphasis on the spontaneous translation of the artist's vision, cartoons have been little used in painting. An exception is the prominent Mexican artist Diego RIVERA, who frequently sketched "cartoons" directly on the wall for his monumental series of frescoes.

Valentin Tatransky

Arts Council Talent Search Winding Down

Submission deadlines are coming to a close for the Heber Valley Arts Council's upcoming publication about heritage in the Heber Valley. The publication, slated for release in late 2001, will combine the writing and photography talents of the diverse mix of local residents into one full-color book. The goal of the project is to bring the community together through the production of a high-quality publication to give both residents and visitors a sense of what brought each member of the community here, with individual interpretations of "heritage" left up to the artists. All submissions will be blind-juried by local judges. Once a group of writers and photographers are chosen, specifics on the assignment and the book will be given to the participants. Heber Valley residents of all ages, regardless of whether they have lived in the community one lifetime or one minute, are encouraged to participate. Interested Heber Valley writers and photographers should pick up an application at either Books and Beyond in Midway or Heber's Art of the Earth. Application deadline is Friday, May 26 at 5:00 p.m. For more information call 657-2066.

5-24-00

intaglio (art)

{in-tal-ee-oh}

The term intaglio, derived from the Italian intagliare, "to engrave or cut," refers to an incised carving or engraving depressed below the surface of stone or other hard material. The word is most often used in reference to engraved gems or signet rings that, when pressed into softened wax, yield an image in relief. In the past, such an impression was often used as a seal for documents. CAMEO work and relief carving are the opposite of the intaglio process.

The technique of engraving hard stones was known as early as about 4000 BC in Mesopotamia. Intaglio carving was widely practiced in ancient Greek and Roman times; it was revived during the Renaissance and the 18th and 19th centuries.

Betty Elzea

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modern art

The term modern art has been used in the past to describe all art produced after the emergence of CUBISM in 1908 and of ABSTRACT ART—in its 20th-century manifestation—in 1910. The avant-garde movements of the subsequent decades—CONSTRUCTIVISM, DADA, DE STIJL, EXPRESSIONISM, FUTURISM, ORPHISM, SUPREMATISM, SURREALISM, VORTICISM—were also considered modern art. Paris was the center of the art world, and hence the center of modern art, until the outbreak of World War II. Meanwhile, many of the foremost Austrian, German, and Italian artists fled to the United States to escape the Nazi and Fascist regimes in those countries. Representing much of the alphabet of "isms," they mingled with American artists and created an artistic ferment that made New York City the art capital of the world after 1946. In this article, modern art is taken to mean recent and contemporary art, or art produced since 1946.

ORIGINS OF CONTEMPORARY ART

The most pertinent starting point for a discussion of the complex and diverse characteristics of recent art is the period of the 1940s in New York City, where a small number of avant-garde artists, whose styles were later labeled ABSTRACT EXPRESSIONISM, were evolving a way of painting that has profoundly affected many subsequent developments. During the late 1930s some of these artists had worked on the federal art project of the Works Progress Administration. Many were in close contact with members of the American Abstract Artists, advocates of geometric cubist abstraction organized in 1936. Others were in contact with Hans HOFMANN, who arrived in New York City from Munich in the early 1930s and became an influential exponent of modernist theory in New York during the late 1930s and '40s. These artists were coming to terms with the work of the recent past, especially that of Pablo PICASSO, and were exposed to European art through a number of New York City exhibitions, notably "Cubism and Abstract Art" (1936) and "Fantastic Art, Dada, Surrealism" (1936-37) at the Museum of Modern Art and the collection of the Museum of Non-Objective Painting (later the Guggenheim Museum), which included a large group of works by Wassily KANDINSKY.

In 1936, Arshile GORKY, who was in close contact with influential artist and mystic John Graham and the painter Willem DE KOONING, began his shift from geometric cubism toward biomorphic abstraction, which reached maturity by 1940-41. From 1939 to '41 a number of well-known European artists, including Andre BRETON, Marc CHAGALL, Max ERNST, Fernand LEGER, Andre MASSON, and Piet MONDRIAN, emigrated to escape the war in Europe, making New York City a center of avant-garde activity. Their arrival served to reinforce the American artists, who were aware of European modernist art theory, psychology, and philosophy, and were assimilating a complex set of influences including those of cubism, surrealism, Mexican mural painting, Oriental art and ideas, and the American tradition of landscape painting.

EMERGENCE OF ABSTRACT EXPRESSIONISM

During the early 1940s two enclaves were formed, each offering an alternative to prevalent social realism and geometric abstraction.

The first group, termed the gestural wing, consisted of Americans William BAZIOTES and Robert MOTHERWELL and the Chilean surrealist Roberto Sebastian MATTA ECHAURREN and soon included Lee KRASNER and Jackson POLLOCK. They met during 1941-42 and evolved an approach to art that combined attention to painterly values and psychological content, extending the techniques of surrealism. The second group, termed the color-field wing (see COLOR-FIELD PAINTING), consisted of Americans Adolph GOTTLIEB, Barnett NEWMAN, an important theoretician, Mark ROTHKO, and Theodoros STAMOS. They advocated the use of myth and primitive styles. During the next few years the second group of artists, along with a few others such as Richard POUSETTE-DART, Ad REINHARDT, and Clyfford STILL, continued to condense and intensify their structural forms and images. During the years from 1947 to 1950 abstract expressionism came to full maturity and by the late 1950s dominated the New York City art scene. The wealth of its accomplishments forced artists of the younger generation to deal with abstract expressionism, by either extension or rejection of one or a combination of its ingredients.

Extending the techniques developed by Jackson Pollock from about 1947 to 1951, painters Helen FRANKENTHALER (in 1952) and Morris LOUIS (in 1954) began to use staining technique to develop personal variants of gestural painting. During the same period, when de Kooning had painted his influential series of Women (1950-54), other artists were in closer tune with the work of the color-field painters, notably Barnett Newman, and with the reductive paintings of Ad Reinhardt. A coloristic, geometric style termed HARD-EDGE PAINTING, typified by neat surfaces, economy of form, and fullness of color, had developed by the late 1950s,

notably in the work of Ellsworth KELLY, Alexander LIBERMAN, and Agnes Bernice MARTIN. In the late 1950s and into the '60s a number of painters such as Al HELD, Kenneth NOLAND, and Frank STELLA developed other kinds of abstraction that were related to the critic Clement GREENBERG'S emphasis on formalist aesthetics.

POP ART AND HAPPENINGS

Even as these and other abstractionists were putting new materials such as plastic, and metallic and acrylic pigments to use in their canvases, other artists were working in the areas of collage and assemblage, manipulating and combining real objects with paint. Marcel DUCHAMP was an important inspiration for Jasper JOHNS and Robert RAUSCHENBERG who, from the mid-1950s, used common, concrete objects and images to explore the ambiguous relation between art and contemporary life. Allan KAPROW was also an important figure in the anticerebral, antipurist art of the mid- to late 1950s. In a brilliant synthesis of multiple influences that included Kurt SCHWITTERS, Pollock, Duchamp, and the music of John CAGE, Kaprow worked his way from assemblage to ENVIRONMENTAL ART to HAPPENINGS. A happening is a performance composed of a collage of events that unfold in a haphazard sequence, involving the participation of the spectator. In October 1959, at the Reuben Gallery in New York City, Kaprow coordinated the first happening, which also involved a number of other artists interested in extending art into the environment. These included Red GROOMS, George Brecht, and Robert Whitman, as well as Jim DINE and Claes OLDENBURG, who later became key figures in the development of POP ART during the early 1960s.

Although Kaprow's development interrelates with that of several artists of 1960s pop-art fame, it differs in its emphasis on art as a transient experience rather than an enduring object, a philosophical search rather than an aesthetic activity. Pop art, as practiced by artists such as Robert INDIANA, Roy LICHTENSTEIN, and James ROSENQUIST, is more closely attuned to the works of Johns and Rauschenberg, and while incorporating subject matter from the mass media and objects from our "throwaway" culture, it also retains the formal values that were inherent in the abstract painting of the time. Pop art had first appeared in London in the collages of Richard Hamilton, notably in *Just What Is It That Makes Today's Homes So Different, So Appealing?* (1956; private collection). Andy WARHOL remains the most influential and controversial pop artist even after his death in 1987.

RESURGENCE OF REALISM

A resurgence of representational painting during the early 1960s took two forms, the earliest of which, PHOTOREALISM, emerged in 1963-65. Photorealism combined a photographic fidelity to appearances with reference to commonplace objects. The second form is a more painterly realism, closely involved with illusions and sensations received directly from nature. Among its major exponents are the sculptor George SEGAL and the painter Wayne THIEBAUD.

MINIMAL ART

A number of artists working in New York City during the mid- and late 1960s adopted three-dimensional forms that owed much to the influence of recent geometric abstract painting. This MINIMAL ART, whose principal initiators were Carl ANDRE, Donald JUDD, Sol LEWITT, and Robert MORRIS, was characterized by monolithic or modular shapes, such as cubes, boxes, or beams made of industrial materials. The aim of these so-called primary structures, or specific objects, is to emphasize the concrete visual quality of a simple form and to stress its interaction with the space surrounding it. Among the precursors of this MINIMAL ART were the banded-field paintings of Barnett Newman, the flags and targets of Jasper Johns, and the monumental geometric sculptures of Tony SMITH.

In 1966 critic Lucy Lippard organized an exhibition at the Fischbach Gallery in New York City entitled "Eccentric Abstraction." It included works by Louise BOURGEOIS, Bruce NAUMAN, and Eva HESSE, and exemplified a trend in sculpture away from minimal art's methodical, preconceived systems of geometric shapes. This antiformal or postminimal style is characterized by arbitrary arrangements of standing, leaning and wall-mounted forms.

EARTHWORKS AND CONCEPTUAL ART

The architectural and environmental aspects of minimal art were extended by an innovation that took art out of galleries and installed it in the world at large. EARTHWORKS, large, outdoor sculptures intimately connected with the specific sites for which they are made, were conceived by Robert SMITHSON, who from 1966 until his death, in 1973, created a number of important works at natural sites. These works complement the natural elements of a chosen site, allowing for the processes of natural decay and for human intervention in nature.

In an important essay of 1967, "Paragraphs on Conceptual Art" (Art Forum 5), Sol LeWitt discussed a growing trend termed CONCEPTUAL ART, which places prime importance on the artist's concept rather than the production of a unique, permanent, tangible art object. Conceptual art is an outgrowth of such sculptural trends of the 1960s as minimal art and earthworks and of happenings, all of which had shown a concern for the nonvisual, nonpermanent, and experiential aspects of art. In its inclusion of written and photographic material conceptual art is in part a response to the proliferation of art criticism. It is an antipurist form that uses visual and verbal materials to communicate on a sociopolitical level.

Later Movements

The art of the 1970s was characterized by diversity: abstraction, representational painting and sculpture, and a variety of other conceptual modes coexisted. PERFORMANCE ART and VIDEO ART offered new venues of expression. Beginning in the late 1960s, women artists formed cooperative galleries, where diverse artistic styles were brought together. Autobiographical and critical writing by artists increased, exemplifying the greater need for communication in a era of shifting complexity and synthesis.

From the 1980s, art has been as least as varied, although the newest major trends have been more conservative, with painting in the forefront. Most prominent, for a time, was international NEOEXPRESSIONISM—gestural, emotive painting that uses very large-scale canvases and eclectic stylistic mixes. Increased commercial opportunities have brought rapid recognition to many young artists, a number coming out of New York's new East Village galleries and featured, often, in such unlikely media as up-market fashion magazines.

Although figurative painting has achieved levels of acceptance that would have astonished the abstract artists of earlier years, perhaps the most telling development in modern art has been the revival of the installation—invented in the 1960s out of a mixture of surrealism and constructivism, the HAPPENING, and aspects of the theater—as a medium for artists of every kind. A polymorphous genre that can encompass many art forms and categories, the installation exists only for the period of its exhibition, unlike a painting or sculpture than can be moved, unchanged, from place to place. Because of its impermanence, the installation, like so much of modern art, challenges a fundamental definition of art: that it is unique and timeless.

Barbara Cavaliere

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aesthetics

Aesthetics is the branch of philosophy that aims to establish the general principles of art and beauty. It can be divided into the philosophy of art and the philosophy of beauty. Although some philosophers have considered one of these a subdivision of the other, the philosophies of art and beauty are essentially different. The philosophy of beauty recognizes aesthetic phenomena outside of art, as in nature or in nonartistic cultural phenomena such as morality, science, or mathematics; it is concerned with art only insofar as art is beautiful. The history of the arts in the West, however, has made it increasingly clear that there is much more to art than beauty and that art often has little or nothing to do with beauty. Until the 18th century, the philosophy of beauty was generally given more attention than the philosophy of art. Since that time, aestheticians have devoted more energy to the philosophy of art.

PHILOSOPHY OF ART

Metaphysics of Art

Aestheticians ask two main questions about the metaphysics of art: (1) What is the ontological status of works of art, or what kind of entity is a work of art? (2) What access, if any, does art give the viewer or hearer to reality, or what kind of knowledge, if any, does art yield? The first question arises, in part, because some works of art, such as SCULPTURES, are much like ordinary physical objects; others, such as PAINTINGS, have aspects that suggest that not all works of art can be merely physical objects. A painting, for example, is typically flat, but it can represent spatial depth; and what the painting represents often seems more relevant aesthetically than its physical dimensions. To some aestheticians, the representational character seems to be what is essential to a painting as a work of art. Some philosophers have therefore concluded that works of art are mental entities of some sort, because it is mental entities, such as visions and dreams, that are typically representational. Other philosophers, who have noticed that artists can and do express some of their own attitudes, emotions, and personality traits in their art, have concluded that art works belong in a category with NONVERBAL COMMUNICATIONS rather than with physical objects.

A different line of thought suggests that works of art are not like objects even on a first impression. For example, the score of a SYMPHONY is not the same as the symphony. The score is a set of directions for playing the music, but the musical work can exist even if no one ever plays the score. Considerations such as these have led many philosophers to say that works of art exist only in the minds of their creators and of their hearers, viewers, or readers.

The question whether art can provide knowledge of, or insight into, reality is as old as philosophy itself. Plato argued in *The Republic* that art has the power to represent only the appearances of reality. According to this theory, a painter reproduces (imitates) a subject on canvas. The counterposition, that art can yield insight into the real, is commonly held by modern philosophers, artists, and critics. Many critics, in fact, allege that art offers a special, nondiscursive, and intuitive knowledge of reality that science and philosophy cannot achieve.

Experience of Art

Modern discussions about how art is experienced have been dominated by theories devised in the 18th century to describe the experience of beauty. As a consequence, many philosophers still think of the typical experience of art as distanced, disinterested, or contemplative. This experience is supposed to be different, and removed, from everyday affairs and concerns. A few modern aestheticians, especially John DEWEY, have stressed the continuity between aesthetic experience and everyday experience and have claimed for the experience of art a psychologically integrative function.

Judgments and Interpretations

The study of critics' judgments and interpretations of art tries to specify the kind of reasoning involved in such opinions. One question is whether evaluative judgments can be backed by strictly deductive reasoning based on premises descriptive of the art-work.

A radical position on this issue is that evaluative judgments are merely expressions of preference and thus cannot be considered either true or false. With respect to critical interpretations of a work, as distinct from evaluations, a basic question is whether conflicts over interpretations of a work can be definitively settled by facts about the work, or whether more than one incompatible but reasonable interpretation of the same work is possible. A related

concern is what the criteria of relevance are for justifying an interpretation or evaluation. Some aestheticians in this century, for example, have argued that appeals to the artist's intentions about a work are never relevant in such contexts.

Production of Art

Philosophical speculation about the production of art centers primarily on the following questions: What is the role of genius, or innate ability, in artistic production? What is the meaning of creativity? How do the conditions for producing fine art differ from those for producing CRAFTS? On the last issue, ancient and medieval philosophers assumed the same model for producing fine art and crafts; they had no conception that the two are distinct. The present distinction between the two emerged in Western culture after the RENAISSANCE; nearly all aestheticians now assume that something is unique about producing fine and especially great art.

Definition of Art

Attempts to define art generally aim at establishing a set of characteristics applicable to all fine arts as well as the differences that set them apart. By the middle of the 20th century, aestheticians had not agreed upon a definition of art, and a skeptical position became popular, holding that it is impossible in principle to define art. This skepticism has an interesting parallel in the 18th century when, after many unsuccessful attempts to define beauty, most philosophers agreed that beauty could not be defined in terms of the qualities shared by all beautiful objects.

PHILOSOPHY OF BEAUTY

The skepticism about beauty culminated in the Critique of Judgment (1790), Immanuel KANT's contribution to aesthetics. In that work, Kant analyzed the "judgment of taste," that is, the judgment that a thing is beautiful. He asserted that the judgment of beauty is subjective. Before Kant, the common assumption was that "beauty" designated some objective feature of things. Most earlier theories of beauty had held that beauty was a complex relation between parts of a whole. Some philosophers called this relation "harmony." From the time of the Greeks, a common assumption was that beauty applied not only, or primarily, to art, but that it manifested itself in cultural institutions and moral character as well as in natural and artificial objects. By the end of the 18th century, however, the range of accepted beautiful things was becoming more and more restricted to natural things and artworks.

Whereas theorists of beauty had generally admitted that the perception of beauty always gives pleasure to the perceiver, Kant turned the pleasure into the criterion of beauty. According to Kant, people can judge a thing beautiful only if they take pleasure of a certain kind in experiencing it. The American philosopher George SANTAYANA took this subjectivism a step further by declaring that beauty is the same as pleasure—but pleasure then can be seen as "objectified" in things. Santayana's work (1896) marked the virtual end, until recently, of aestheticians' serious theoretical interest in beauty.

Guy Sircello

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